

# **THE HEART OF A FOOTBALL DISCIPLE**

**A Radio Documentary Narrating the Tales of Football Fans**

**in 2019**

**By**

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## ABSTRACT

Football is the most popular sport in the world. Bar none.

Over four billion people follow it in varying degrees and for the vast majority of fans, the process of fandom is straightforward in that they “inherit” it from their family but this is not necessarily the case for every fan as the gathered research and findings have highlighted.

This documentary is an attempt to unearth and reveal what causes fans to fall in love with this sport. Among the four fans interviewed for this piece, this thesis primarily aims to ask and answer the question: *‘What caused you to fall in love with football?’*

In addition to the primary research question stated above, the documentary also delves into the emotions, memories, relationships and passion associated with the sport.

Furthermore, this documentary is aimed at people of varying age and interest groups including non-football fans. It is well understood that there are people who dismiss this sport and don’t see much, if any worth in its existence; this piece also aims to ‘justify’ the existence and need for football in the face of naysayers and it is hoped that the emotions and humour expressed by the interviewees will facilitate people of all backgrounds to empathise with them and enjoy the listening experience.

The voices sourced for this documentary include a Manchester United fan (Louise Berney) from Ireland, a River Plate supporter (Leonardo Blanco) from Argentina, a Barcelona fan (Nazeel Juvale) from India and a Real Madrid supporter (Majda Elharrek) from Morocco.

This establishes diversity in terms of fandom and club culture. Additionally, it is a gender-neutral cast of voices which lends further validity to this research endeavour.

## DECLARATION

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the MA in Journalism and Media Communications is my own; based on my personal study and/or research, and that I have acknowledged all material and sources used in its preparation.

I also certify that I have not copied in part or whole, or otherwise plagiarised the work of anyone else, including other students.

Signed:

Jeff Simon

August 2019

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## CHAPTER ONE: INTRODUCTION

“Football is a space for passion, competition, tribalism and entertainment as well as, for those who play it professionally, a job” (Marcotti, 2019).

Football (Soccer) is by far the most followed and watched sport in the world, with an estimated audience of four billion people and growing. Nearly every country can point to having a certain contingent of fans who follow this sport. Young and old, rich and poor; everyone and anyone irrespective of caste, race or religion can join in the joys that this sport provides. The purpose of this documentary is to provide an insight into the process of fandom and shed light on why and how people become fans of this sport.

My journey as a football fan began in high school, following the 2010 World Cup in South Africa. The experience gave me a newfound appreciation for this game. A certain goalkeeper by the name of Iker Casillas from the Spanish contingent, caught my eye during the tournament and following him led me to *Real Madrid*, and I haven't looked back since.

I generally enjoy listening to stories of any kind but a football story takes my fancy more than most. With this documentary, I set out with the objective to discover the football stories of fans from differing backgrounds. In the same way as Iker Casillas drew me to this sport, I wanted to investigate and convey what caused other fans to engage with this game. My endeavour would be centred on my primary research question: “*What caused you to fall in love with football?*”

Non-football fans often consider it silly or a waste of time to follow football. They don't see any appeal in it or understand the purpose; they gawk at the investment of emotions poured into a match. Nevertheless, true football fans will attest to the fact that this sport is so much more than just a game. While it may be just a 'sport', the underlying tones of unity, fraternity, respect and patriotism cannot be but admired and respected. It is my desire that this documentary would appeal to even non-football fans.

During the first semester of my MA in Journalism and Media Communications course, I was required to submit a radio documentary as part of the Radio Journalism module. I submitted a football documentary titled ‘*A Contentious Game*’ which outlined controversies in football

through the eyes of fans. As a result of the said project, I benefited from a greater understanding of the radio medium, the post-production process and to an extent, it convinced me to pursue a football-themed dissertation by practice as well.

While a video documentary could have been pursued as well, I believe it would have been more challenging to get potential interviewees to accept my invitation for fear or reluctance to be recorded on tape.

Why is audio so appealing compared to video, blogs or other social media? It liberates speakers from being judged by their appearance; The young, old, fat and thin, beautiful and ugly are made more equal and spared judgement. Rather, the listener who is unable to jump ahead as they could do in text or freeze-frame as in film develops a promise of intimacy with the speaker as they accompany them in real-time (McHugh, 2014; McHugh, 2012, 200).

I believe that by listening to just the voices of the interviewees, the audience is forced to connect with the speaker. It opens up an avenue for the emotions, tone and stories to be conveyed better.

“Radio is a perfect medium for documenting reality and creating pictures of life in the mind’s eye of the listeners” (Lindgren, 2011).

In the process of listening to the radio, only a few of the [inner] pictures are formulated by the producer. Instead, most of them are conjured up by the listeners themselves (Hedemann, 2006, 21; Lindgren, 2011).

“These pictures listeners create are informed by their personal memories and experiences. As successful radio producers are aware, the listener also creates his or her own meaning by filling the ‘gaps’ between the radio images supplied by the producer” (Lindgren, 2011).

My aim for this documentary was primarily as mentioned above to discover and shed light on the process of fandom and what caused people to fall in love with football? Additionally, I wanted to explore themes of emotions, memories and relationships that fans experience in tandem with football.

The following chapter of this dissertation has outlined the research reviewed for this thesis. This is followed by the Design of the Project chapter where the structure of the documentary is highlighted. Following this is the Discussion chapter which reviews the production process and then a Conclusion chapter which explains the findings from the interviews.

## **CHAPTER TWO: EVIDENCE OF RESEARCH**

This chapter provides evidence of all research undertaken over the course of the production of this documentary.

Given the nature of my primary research question, it was a challenge to find academic papers on the matter. As a result, a lot of the research was sourced from newspaper and online articles, books etc. My literature review is divided into five main themes; this has been done for ease of consumption.

The first section titled 'Football and its Global Appeal' serves as an introduction to football, its popularity and financial clout. The second section titled 'Football History' sheds light on the game's origins. The third section titled 'Football Fandom and Culture' highlights football fandom and provides an insight into the fans' perspective of the game and their reasons to follow the sport.

The fourth section titled 'Radio's Influence and Football' speaks on the significance of radio as a medium of communication and its partnership with football. The fifth and final section 'Art & Theory of Documentary Production' explains the process of documentary construction and the theories supporting the chosen production process.

- (2.1) Football and its Global Appeal

The sport of football is a sheer force of human nature. It's a lucrative, emotional, thrilling, controversial and a powerful unifying force. Hate it or love it, there's no denying its global pulling power and appeal.

Goldblatt (2007, x) argues if there is any cultural practise more global than football? Rites of birth, death and marriage are universal but remain very diverse all over the world. English, Maths and Science, in spite of their popularity, remain the common language of the world's elite and not its masses. This sport is available to anyone who can make a rag ball and have a pair of feet to pass to. It has been embraced, embedded and transformed by the societies.

In line with this, Maniyar (2018) states that "in some ways, football encapsulates life".

Around a billion people play the game “reasonably formally”, according to FIFA. That’s 50 million referees, balls and pitches and 25 million kilometres of white lines, enough to circumnavigate the globe more than 1000 times (Goldblatt, 2007, xi).

As an indication of the scale of football’s reach, the 2010 World Cup was broadcast in every single country and territory on earth including Antarctica and the Arctic circle (FIFA.com, 2011).

It is estimated that 280 million people watched matches online or on mobile devices for the 2014 World Cup. “The 2014 World Cup set several social media records. Eighty-eight million people worldwide engaged with the 2014 final match on Facebook, racking up 280 million Facebook interactions.” In addition to this, more than one billion viewers tuned in for the 2014 final (Roxborough, 2018).

For comparison, the Super Bowl, the biggest game in American sport has an estimated worldwide audience of 160 million of which 100 million-plus users are US viewers (Richter, 2018).

- (2.2) Football History

“The impulse to kick a round object has been present as long as humans have been humans”. The first game of football was played by two or more people just acting on this impulse. There is evidence for organised football games in China and Greece going back more than 2000 years but historians are unsure of how these games were played (Guttman, 2006).

In Britain, “Edward II banned the game in 1314, and his royal successors repeated the prohibition in 1349, 1389, 1401, and 1423, all in a vain attempt to deprive their disobedient subjects of their disorderly pleasure” (Guttman, 2006).

In Renaissance Italy, the rough and tumble folk football evolved to be *Calcio*, made popular among the young and fashionable aristocrats. Here, the game transformed into a more formalised and less violent pastime and it was played on (now familiar) bounded rectangular spaces in urban areas (Guttman, 2006).

Modern-day football originated from 19<sup>th</sup> Century Britain. Football in Britain preceded the medieval times and was played in towns and villages as per the local customs with a minimal focus on rules. The rules for the game varied from school to school, as such, there was effort as far back as 1843 at the University of Cambridge to standardise the rules of play (Weil et al., 2019).

These 'Cambridge Rules' were further spread by Cambridge graduates who formed football clubs. The industrialisation and urbanisation of Victorian Britain played a significant role in the development of modern football. From the 1850s, football became the leisure activity of choice as it became more likely for industrial workers to get Saturday afternoons off work (Weil et al., 2019).

"Average attendance in England rose from 4,600 in 1888 to 7,900 in 1895, rising to 13,200 in 1905 and reaching 23,100 at the outbreak of World War I. Football's popularity eroded public interest in other sports, notably cricket" (Weil et al., 2019).

Walton (2012) argues that "the cotton spinning and manufacturing district of the north-western county of Lancashire provided the necessary conditions of resources, competition and collaboration, of shared cultures and local loyalties, to become the crucible in which a novel culture of commercial spectator sport, for overwhelmingly working-class audiences".

Before the local government reorganisation of 1974, the county of Lancashire included Liverpool and Manchester. Towards the end of the 19<sup>th</sup> century, the first working-class consumer society came about. Stable incomes meant people could direct income at commercial leisure and pleasure in new ways. The five cotton Lancashire teams made up the 12 team football league in 1888 (Walton, 2012).

Football had spread across Europe by the early 20<sup>th</sup> century and there was a need for an international organisation. In 1904, representatives from the football associations of Belgium, Denmark, France, The Netherlands, Sweden, Spain and Switzerland founded the Fédération Internationale de Football Association (FIFA) (Weil et al., 2019).

- (2.3) Football Fandom and Culture

People who follow football are not just the crowd, “they are the chorus”. Consumers, commentators, spectators and participants give meaning to the game. Without them, a goal is just a ball in the back of the net or a victory is just three points. People just love to watch the game (Goldblatt, 2007, xi).

Fans are an important part of the culture that makes this game so special. In Brazil, football as a commodity is in higher demand for lower-income individuals, as they have fewer alternatives for leisure activities (Madalozzo and Berber Villar, 2009).

Football values and beliefs are often passed down by kin. Dixon (2013) speaks of an authoritative figure such as a parent/family member or significant other who influences a child’s immediate and future actions. The most common reason to become a ‘fan’ was the influence of a family member, but not always a father. Parents highlighted how they consciously attempted to pass on the admiration and passion for the game to their kids, with a sense of pride about it all.

Thus, these ‘values’ could be copied by kids and modelled after their elders.

Even in a situation where the parent has been raised to ‘unconsciously’ love football, they may pass that on to their kids consciously or semi-consciously in an active or reciprocal way (Dixon, 2013).

Sanchez (2011) similarly states: “if your parents loved the sport, then it's obvious that your pops or mother would love to introduce the great sport into your world”.

Following interviews conducted with fans of *Crystal Palace* football club, Magee (2016) discovered that of the seven participants interviewed, five mentioned that they were introduced to the team by their dads’ and another was influenced by his neighbours.

Dixon (2013) points out that ‘fans’ can also be formed by external factors. They can be moulded by their own path and social agents and not just because of their kin. People raised to dislike football can be persuaded by new interactions in daily life such as with friends or partners to become a fan. Fandom can also be cultivated by the use of media such as

television or computer games as well by watching a particular celebrity player. Individuals can become 'fans' at any stage of life and can opt-out as well.

"For many people, fandom is not a static condition but a process" (Kuper and Szymanski, 2009).

One of several reasons why people love soccer is the FIFA video game, which Sanchez (2011) believes 90% of young fans play. FIFA is both entertaining and informative with regards to football. Another reason to love football is the big games, as we're always trying to discover who's the superior team and it generates great fun and debate.

Few more reasons to love soccer is that it enables one to make long-lasting friendships, and because of the pride one has in their team even if they put up a bad performance or endure a miserable season. The lack of discrimination in this game, in that scrawny short people and well-built tall people, can equally have a crack at it is also a reason to love it (Sanchez, 2011).

Football unites us by tearing down barriers set by language, creed, race, colour and football does this on a level unequalled by any other sport (Sanchez, 2011).

Fischer (2013) mentions that people like soccer because of the teamwork and fluid play involved. People can grow to appreciate the work involved in the build-up to a goal because "soccer teams play more as a team than almost any other sport." Additionally, people like soccer because it's hard to score; this may be counter-intuitive but given the challenges that any given player has to overcome which includes using their less dextrous hind limbs, running at a slower speed in order to control the ball and kicking a ball with a fairly unpredictable trajectory makes scoring a challenge and provides more reason to relish it.

Also, the vast majority of fans will never be able to become footballers themselves and as such, watching their favourite team or player enables them to enact their dreams through someone else (Maniyar, 2018).

If one were to map the brain of a sports fan as they gazed at their favourite team or player, we would expect to find a similar reaction as to when they look at a picture of their spouse. "In all kinds of unconscious ways, a fan mirrors the feelings, actions and even hormones of the players" (Simons, 2015).

- (2.4) Radio's Influence and Football

The *EFA Global Monitoring Report* (2012, p248) mentions that 75% of households in developing nations have access to a radio, showcasing the popularity and cost-effectiveness of the medium.

Rose (2012) says that AM/FM radio accounts for 86% of the total time adults aged 25 to 54 spend listening to three main audio platforms. AM/FM radio is heard by a variety of decision influencers with 43% of respondents aged 25 to 54 saying they listen with their children and 38% listen with their spouse or partner.

According to the latest JNLR/Ipsos MRBI results (October 25<sup>th</sup>, 2018), currently, 3.1 million people (aged 15+) tune in to radio every weekday in Ireland. That's 82% of the adults engaging daily with radio. Additionally, 57% tune into local/ regional radio and 44% listen to national radio. In the 15 to 34 age group, 76% tune in daily. Audiences tune in for an average of four hours per day during prime time.

Radio used to play a huge part in how we consumed football. It provided information on goals, formations, opinion, atmosphere and news. "It's the old line that the pictures are better on radio. If you have a quality commentator who can take you to the ground, describe what's going on, give you all the information, but can also paint pictures, it's evocative, it can grip you" (Lawrence, 2018).

There are a number of reasons to listen to football matches over the radio rather than watch it on the television. Firstly, it is invariably more exciting listening to a match being described. "You can hear the "Oooohs" and "Aaaahs" of a near miss, the slight rise in the timbre of the commentator's voice as the ball is launched towards the goal" (Cowards, 2016).

Secondly, radio is a very convenient medium to utilise. In contrast to watching a game on one's laptop or on TV, which requires one to be paying attention and sitting down, radio offers one the chance to tune into a game while performing another task such as walking the dog. Furthermore, radio avoids the visual assault that comes with watching a game on TV such as the pitch-side LED advertising, a scruffy goal and so on. And finally, barring the

license fee, radio is effectively free of cost, unlike the subscription fee that comes with watching games on TV (Cowards, 2016).

- (2.5) Art and Theory of Documentary Production

“A (radio) documentary is a story that just has to be told, an idea that just has to be explored, entirely, through sound” and like all good stories, it highlights aspects of the human nature. In order to make a documentary, there needs to be something compelling about the idea, the thinker, that moment in time that yearns to be discussed; “there has to be a reason why it matters” to people listening (Shorten and Wadhams, 2016).

Shorten and Wadhams (2016) recommend going through these five questions when pitching a documentary idea:

“1. Will I go anywhere? (Which can include intellectual journeys, quests borne out of pure curiosity)

2. Will I meet anyone?

3. Will I feel anything?

4. Will I learn anything?

5. Will there be any surprises?” (Shorten and Wadhams, 2016).

“In making this movie with sound, your microphone is your camera. And your partner in creation is the listener. And it is because of that partnership, that involvement of the listener in the act of creation, that radio documentaries are so powerful” (Shorten and Wadhams, 2016).

The radio documentary possesses an important democratic function by presenting ordinary people as superstars; ordinary and simple lives become important. Here, producers use reality as raw material and storytelling as the format (Hedemann, 2006, 15; Lindgren, 2011).

Michael Moore is an established film & 'documentary' maker even though it is a term he doesn't approve of. Even though I am producing a radio documentary which is a different communication medium to film, his distinguished work still provides plenty of important lessons and inspiration for me to work with.

Moore (2014) instructs that when the audience watches a film, they don't wish to be lectured, rather they wish to be entertained. A principle which I aim to incorporate in my own documentary.

The art of cinema is exceedingly more important than the politics or message of the film. It is important to avoid repeating facts and titbits that the audience already knows or is familiar with; "take them someplace they haven't been, show them something they've never seen" (Moore, 2014).

Another important point is to stand in for the audience. The filmmaker is the audience too. Therefore, if one finds themselves laughing or crying while shooting, then it is most likely to happen with the audience as well. "Trust that," says Moore (2014).

Radio is an ideal medium for narrating personal and intimate tales of the human condition, built around human emotions such as love, grief, anger. This mental imagery along with the radio's intimate relationship with the audience leads the listener to judge the experience to be insightful, authentic and trustworthy (Hedemann, 2006, 17; Lindgren, 2011).

"These pictures listeners create are informed by their personal memories and experiences. As successful radio producers are aware, the listener also creates his or her own meaning by filling the 'gaps' between the radio images supplied by the producer" (Lindgren, 2011).

Berit Hedemann as cited by Lindgren (2011) mentions that listeners are willing to assume that the radio voice is speaking to them alone despite being aware that radio addresses a mass audience. This process of co-creation is what makes radio a suitable storytelling medium about things invisible to the eye. "Much of people's lives can't be seen; day-dreaming, love, thoughts and understanding can't be seen" Lindgren (2011).

There are five main radio documentary ingredients according to Hedemann (2006, 61) as cited by Lindgren (2011), these include:

1. A monologue interview with the main character where the interviewee's questions are edited out.
2. Scenes where the interviewee is engaging with others.
3. Sounds which are not a natural part of the scenes.
4. Music
5. The Narrator

Additionally, the sound is an important part of any documentary. Sounds carry meaning, they can transport us to different places and move us between the past, present or future. They can also be used as a form of shorthand where police sirens indicate drama and trauma; a ticking clock indicates the passage of time and the hooting of an owl shows it's night-time (Dunn, 2005, 195).

The "unique capacity to mix different sounds to create meaning, to conjure up a sense of place and to make listeners respond emotionally is fundamental to the art of radio documentary-making". Music is another important component of a radio documentary. It can be a powerful aid in creating atmosphere and mood, it can emphasise, highlight, speed up or decelerate a radio story (Lindgren, 2011).

An important aspect of documentary production is choosing a story that will interest listeners and delivering that story in a telling and captivating manner.

Jay Allison as quoted by McHugh & Lindgren (2013) says that "anybody, any organisation, needs to understand how to *tell stories and how to listen to stories* ... most people are very ineffective at explaining and making things intriguing and making others want to listen and taking the time to listen to people so that they speak truthfully. If you worked in social services, in theatre, in business – it doesn't matter, those skills are important".

I have employed an audio storytelling technique to construct this documentary based on the Emotional History concept. This concept is based on the fact that audio has the capacity to 'affect' people in that it can convey emotion or desire which can influence behaviour.

"Audio with strong emotional content will trigger powerful affective resonances with a listener: this became the core of the Emotional History concept" (McHugh, 2014).

According to Ekman and Friesen (1969), there are six universal emotions; these include fear, happiness, anger, disgust, sadness and surprise.

Following the Emotional History Assessment Task outlined by McHugh (2014). It involves six steps:

"1. Select an interviewee who has a strong story to tell that reflects an emotional moment around **Anger, Disgust, Fear, Happiness, Sadness, Surprise**.

2. Record the interview to high technical, ethical and editorial standard, incorporating deep listening, **empathy** and respect for privacy.

3. Log the interview, identifying the parts that are most affective (have emotional impact) and effective (supply necessary information and are concise).

4. Locate a second (non-verbal) sound source that will enhance/illustrate the emotional moment.

5. Locate music (non-copyright) if desired.

6. Craft the elements of voice, sound (and music) together to optimum narrative effect and maximum affect, up to 120secs duration" McHugh (2014).

I have attempted to employ all six of these aforementioned steps to produce my documentary.

The pursuit of this method to produce this documentary can be identified in and justified by the Uses & Gratifications Model. This theory was put forward by Jay Blumler and Elihu Katz in 1974 and it explains how people use the media to fulfil their various needs and that gratification of needs is the most important role of the media for humans (Bajracharya, 2018).

“Uses and gratification theory focuses on free will of audience and is deterministic as media can be used in different ways and for different purposes. This theory assumes that there is nothing as an absolute truth. The audience is said to have full control over the effect of media on them as the effect can be chosen by the audience themselves.” According to this theory, the media is a means to an end and the source of media is chosen by the audience as per their own needs. Additionally, when peoples’ needs are gratified, they get satisfaction (Bajracharya, 2018).

Bajracharya (2018) states that there are five categories of human needs and gratifications:

1. Affective needs - This refers to emotional fulfilment and pleasure people obtain by consuming media. People relate to the character and feel their emotions.
2. Cognitive needs – Here, people utilise the media to procure information and fulfil their mental and intellectual requirements. Examples can be quiz programs, documentaries etc.
3. Social integrative needs- This refers to peoples’ need to socialise with friends and family. Social media allows people to do this very thing. Additionally, the media also provides people with topics to discuss, thereby increasing their social interactions.
4. Personal integrative needs- This refers to an individual’s need for respect & self-esteem. People need reassurances to establish their credibility, wealth, strength, power and status, which is done with the media’s help. “They use media to watch advertisements and know which products are in fashion and shop accordingly to change their lifestyle and fit in with other people”

5. Tension-free needs- In this instance, people use the media to relieve themselves of stress and tension and as a means of escape from either the rigours of their routine or plain boredom.

In line with this, I would argue that Affective, Cognitive, Social integrative and Tension-free needs are all fulfilled by my documentary and by employing the aforementioned Emotional History concept to construct it.

A number of motivations have been identified to listen to the radio such as companionship, altering mood, filling a void created by the daily routine, relieving boredom, obtaining news and information and also allowing active participation in events and overcoming social isolation (Albarran, et al., 2007; Mendelsohn, 1964).

Houghton-Larsen (1982) found that among college students, the main motives for listening to radio included companionship, music and general informative content.

“Over time, radio has been investigated from several different standpoints, with similar findings: listeners want entertainment and information, and their gratifications range from relaxation and passing time to seeking specific content and awareness” (Albarran, et al., 2007).

Furthermore, according to Bajracharya (2018), the goals of media use are:

- To be informed or educated
- To be entertained
- To develop social interaction
- To feel connected with the situations and characters emotionally
- To escape from real-life situations

With this in mind, I believe that my documentary fulfils all five roles mentioned here, in that it will inform the audience about facts and figures, it will aim to entertain them with

stories/laughs, it will help to stimulate discussion or interaction with colleagues/friends and given that they are using their imagination, it would provide an escape mechanism too.

Additionally, radio provides us with avenues to empathise with the narrator/interviewee sharing their stories.

The radio documentary can be a means to increase empathy and tolerance in the world because of the medium's ability to get listeners to identify with the interviewees (Hedemann, 2006, 15; Lindgren, 2011).

Empathy can be described as the ability to understand what another human being is feeling or thinking. One prominent theory that attempts to explain empathy is called the Simulation Theory and it proposes that empathy is made possible when we see another person experiencing an emotion, we 'simulate' that same emotion within ourselves so we can know first-hand what it feels like. "There is some preliminary evidence of so-called 'mirror neurons' in humans that fire during both the observation and experience of actions and emotions" (Lopez, 2010).

Based on this, we can understand how the audience can 'connect' to the characters and to the situation on an emotional level, thus fulfilling all the goals of the media mentioned above.

When applying the Uses & Gratifications theory to sports, Minke, et al., (2014) conclude that some of the motivations for watching it include enjoyment, excitement, companionship, social interaction and that the top needs fulfilled by sports were social integrative needs and affective needs.

From the aforementioned research in the five outlined sections, I aimed to ensure that the reader is first introduced to football, its magnitude, and secondly informed on its history, thirdly given a glimpse into the sport from the eyes of fans and fourthly elucidated on the radio medium I have utilised for this documentary and its significant ties to football and

finally, given a description into the art of documentary making, my methods of production and theories justifying their usage.

The research I have reviewed for this documentary has provided multiple insights into why this game is so popular worldwide and what makes it tick with fans amongst other things. The literature analysed has provided various answers to my chosen research question but does the research gathered line up with the discoveries from the interviews? Detailed findings from the interviews are published in the Conclusion section of this thesis.

## CHAPTER THREE: DESIGN OF THE PROJECT

- (3.1) DOCUMENTARY INSPIRATION

When designing this piece, I went through various documentaries to understand the art of narration, storytelling and to seek inspiration to nurture my own ideas for the production process.

1. Easy Rider

This documentary produced by Newstalk was a real eye-opener for me. It speaks of the passion the narrator and the interviewees share for the Honda Fifty/Super Cub motorcycle. It is a very unique take on narration wherein the narrator goes on a personal journey down memory lane (1970-1973) and revisits the years he owned a Super Cub and along the journey, he invites fellow enthusiasts to reveal their own stories. It provided me with great insight and ideas for my own documentary.

2. Propped Up

This documentary tells the story about three Irish films in roughly 15-minute sequences each. The three films are Ryan's Daughter, Rawhead Rex and The Van. The narration is very informal and casual. The narrator is seen conversing with a variety of age groups ranging from kids to adults on a number of topics. The documentary follows a very informal tone wherein conversations between the producer and the interviewees are included in the final cut and there is rarely (if any) questions asked in a formal manner. Music and sound effects are kept to a minimum and the producer is unafraid to include conversational jokes into the final cut even though they may seem 'unprofessional'.

3. Mary & The Joy

This documentary follows a more traditional, no-nonsense approach to tell the story of a prison warden who revisits the prison she worked at more than 60 years ago. Compared to the previous two pieces, this one allowed interviewees to talk for a considerably longer amount of time, whereas in the other two, interviewees would speak for 30 seconds to a minute at best before they were interrupted either by the narrator, music or sound effects.

The narrator only shows up when he is needed at the start, some bits in the middle and at the end. It feels as though the interviewee is given the highest precedence. There is very little use of music and sound effects too.

#### 4. Where to Invade Next

This is a film made by renowned filmmaker Michael Moore. Even though it is a film and deviates from the radio medium I will be employing, some of his techniques are handy and offer scope for learning. The film is nearly two hours long and Moore wastes no time in delivering the premise to the audience early on. Within the first five minutes, he makes clear the narrative i.e. the US has lost every war since WW2 and he would volunteer to ‘invade’ other nations and return with their best ideas to help solve America’s social problems.

What intrigued me is that even though he is the director, he isn’t afraid of being an active part of the movie; he narrates and appears in front of the camera constantly much to the film’s benefit. The film has plenty of humour and facts and Moore is straightforward in his presentation and expects the same from his interviewees.

- (3.2) STRUCTURE

This section will outline the proposed design of this documentary.

I have served as the host for the entire documentary. This entailed introducing the interviewees, asking the questions, introducing and concluding the piece for the listeners and piecing the segments together. The documentary has taken inspiration from several documentaries, film and podcast pieces. I have incorporated the most appealing ideas from various sources into this piece.

Narration is a key component of this piece and it required time, practise and inspiration to achieve the finished article.

“The main objective of the narration is link items and to describe people and places and to give facts and information such as time, place, interviewees’ names and profession. The

narrator can also build up (the) listener's expectations by moving the program along in the script" (Lindgren, 2011).

My interviewees were asked approximately eight questions, the most important one being my primary research question: "What caused you to fall in love with football?"

The documentary consists of seven themes in the following order:

1. Introduction
2. Origin stories
3. Love for Football & Fandom
4. Relationships
5. Memories
6. Emotions
7. Conclusion

Given the time constraint and the long list of (descriptive) questions I asked, it was impossible to include every answer of every interviewee into this piece. Therefore, I incorporated the best of each interviewee to suit the tone, pace and theme of the documentary.

- (3.3) EDITING

Editing was carried out in Cool Edit Pro 2 and Adobe Audition. An editing principle suggested by Moore (2014) is "when in doubt, cut me out". It is advisable to "edit. Cut. Make it shorter. Say it with fewer words." People will respect the fact that you trust that they are well versed and knowledgeable about the world around them (Moore, 2014).

Editing the interviews was done to ensure that only what was necessary and beneficial to the storyline would be included in the final cut and I have obtained signed consent from all my interviewees to do so in line with NUJ ethical standards.

“Editing is the act of reduction, like making a fine stock where all the ingredients are reduced by cooking away any superfluous liquid leaving a strong tasty mix in the pot” (Lindgren, 2011).

“When editing, a major challenge is that the producer comes to know the material too well and loses the ability to imagine what it will be like to the listeners who will come to the story ‘cold’ when hearing it for the first time. To try and regain some objectivity the producer has to take a step back and try to forget all the segments that are NOT included in the story” (Lindgren, 2011).

For me, my technical supervisors Francesca Lalor and Pat Proctor also served as my objective ears in determining the effectiveness of my story, delivery and tone.

- (3.4) SOUND & MUSIC

The sound effects included in this documentary were mostly rooted in the footballing world. Ambient noise and freely sourced sound effects like the cheers and boos of a crowd or any other deemed necessary for the storyline were used for this piece.

Music was a slight challenge for me as one could just run a chosen soundtrack throughout the documentary; however, this would have made the documentary sound ‘busy’ and segments might have clashed in the process. Therefore, I intended to utilise music that would *suggest* the tone rather than shout it and which also complemented the interviewees rather than drown them out.

Given that two of the interviews were conducted in noisy locations, the prevalent ambient noise prevented me from adding music in those stretches for long periods. I have included four tracks in this documentary in three segments — Introduction, segue in between and Conclusion. All four tracks have been obtained from the ‘Audio Library — Music for content creators’ YouTube Channel. The first track ‘Acoustic Folk Instrumental’ was listed under a ‘Creative Commons’ license and is copyright-free. The second track ‘Fog’ was free to be used so long as it was not distributed in any way. The remaining two tracks ‘Supreme’ and ‘Feather’ were included with their composers’ permission (6.5 Appendix).

The tracks used were:

- Acoustic Folk Instrumental – Hyde Free Instrumentals
- Supreme – JayJen Music
- Feather – Waywell
- Fog – Dizaro

Furthermore, at appropriate points, I have included clips of football commentary to facilitate the sense of atmosphere and help insert the listener into the scenario being described. These clips were sourced from YouTube and are protected by copyright law. However, given that usage of copyrighted products/footage is permitted under the banner of ‘Educational purposes’, I have included the chosen clips.

- (3.5) INTERVIEWEES

As any documentarian will attest, finding the right voices to tell the story is a significant and possibly underestimated part of the production process. I endured a long and frustrating process to secure the right voices for this documentary. I reached out to several individuals and supporters’ clubs in Dublin and Dubai in the aim of securing interviewees; many were either unavailable or had busy schedules.

Despite this, I am very glad about the voices I did secure as they are ethnically diverse coming from Morocco, India, Ireland and Argentina respectively. But perhaps more importantly for the validity of this research, it is a gender-neutral panel and finding two football-loving women to interview was both a joy and a privilege. The interviewees are:

- Nazeel Juvale- An ardent supporter of FC Barcelona hailing from India.
- Leonardo Blanco - A River Plate aficionado from Argentina.
- Majda Elharrek – A Real Madrid fan from Morocco.
- Louise Berney- A Manchester United fan from Ireland.

- (3.6) SCRIPTING

Scripting was carried out after obtaining the final cut of the interviews and the narration to be included in the piece was recorded in the Griffith Radio Studio for optimal sound quality and on-hand editing facilities. The script was regularly changed to adapt to editorial decisions (see below) and to suit the storyline.

- (3.7) EDITORIAL DECISIONS

A total of five people were interviewed for this documentary and over two hours of material was obtained. Even though I asked a similar number of questions to all my interviewees, as mentioned earlier, it would have been impossible to include all their answers for lack of time. Therefore, only the most regaling and captivating quotes from the four (chosen) speakers were included. The most important question for which all four interviewees' answers were included was "What caused you to fall in love with football?" located in the second segment of the documentary.

In addition to the four mentioned above, I also interviewed Omar Fansa, a Madridista from Syria. However, in post-production, I decided to exclude him for a number of reasons:

1. Having two supporters from the same club would have diluted the tone.
2. The ambient noise was intrusive.
3. His quotes weren't to my expectations.
4. The runtime would have exceeded the 30-minute limit.

As such, after consulting with my technical supervisor Francesca Lalor, the difficult but right decision was made to omit him from the final cut.

Further details on the editing and post-production process are mentioned in the following chapter.

## **CHAPTER FOUR: EVALUATION**

The process that set me on the path to producing this dissertation began in September 2018, when Dr Robbie Smyth challenged us during the Research Methods lecture to conceive of a dissertation idea for the Proposal Presentation due in a few weeks' time. I struggled for weeks to secure a topic I liked meandering from content analysis to qualitative analysis, and finally, after some helpful correspondence with Maurice Coakley, I settled on the idea of a practical dissertation centred on a topic very dear to me — football.

On January 16<sup>th</sup> 2019, a Research Proposal was submitted to Dr Robbie Smyth; the proposal outlined the literature reviewed for this thesis, the Methodology, Sound & Music, Interviewees, Ethical Issues, Target Group, Possible Challenges and Expected Outcomes.

In April 2019, Dr Barry Finnegan informed me that Francesca Lalor was appointed as my technical supervisor and Dr Conor Kostick would be my written supervisor. I was thrilled to have Francesca guide me in my work as she lectured us as part of the Radio Journalism module in Semester one. I owe much to Francesca for instilling in me an interest for Radio Journalism.

I promptly exchanged emails with my supervisors and met Dr Conor first on April 30<sup>th</sup> 2019 to discuss the changes to be made to my proposal, the themes that I could explore when writing the final dissertation and interviewees to aim to secure amongst several other topics.

On the very same day, I also met Francesca and engaged in a detailed conversation about constructing the documentary, possible themes/segments, music and audio, scripting questions, documentaries for inspiration, narration, editing and tone amongst other things. I found her to be insightful and her vast radio experience was greatly beneficial.

From April 2019, I began seeking out potential interviewees for my documentary. I had planned to record all Dublin-based interviews before I flew off for my vacation on May 26<sup>th</sup> 2019 and complete all interviews by the end of June which would have left me all of July for editing and feedback. Things did not go according to plan though.

I reached out to the supporters' clubs of Tottenham, Liverpool, Arsenal, Chelsea, Real Madrid, Barcelona, Manchester United in Dublin via phone and/or email. Most of them replied to me but despite this, there was always some sort of hurdle to overcome; either it was against their club policy to be interviewed or there were no ideal locations to interview them or there were scheduling clashes. In desperation, I considered doing a Skype interview despite the knowledge that the audio quality would suffer, I secured an interviewee by the name of Santi Bauza based in Argentina but I later ruled this out.

In the midst of this, a flatmate in my house by the name of Leonardo Blanco appeared as a viable candidate to be interviewed. He is a passionate supporter of well-known Argentine club River Plate and was easily available. He was a magnificent interviewee and I can honestly say that a lot of quality content was obtained in interviewing him.

As I departed for my vacation in Dubai, the environment left me quite lazy to get involved in thesis work. Eventually, I proceeded to reach out to two interviewees in Dubai, a certain Nazeel Juvalé who is a Barcelona supporter and Mr Omar Fansa, a Madridista. Both of them agreed to meet me. Having recorded Nazeel's interview, I met with Omar who had informed me during our correspondence that he was bringing along a friend of his who was also a Madridista. Her name was Majda Elharrek and she turned out to be a pleasant surprise. I ended up interviewing the two of them simultaneously and got interesting quotes from both of them.

By late June, I had interviewed four people and had amassed nearly two hours of material. On paper, I had enough material to make my documentary but I wasn't entirely satisfied with the results. Additionally, in order to secure a quiet recording location for interviewing Nazeel, Omar (and Majda), I had suggested we meet in their local parks but due to the prevailing hot and unpleasant conditions in Dubai, I had to concede and meet them in (air-conditioned) cafés respectively. This degraded the audio quality of the interviews with the significantly intrusive background noise of people, elevators, children and clanging plates. This left me disappointed.

However, I was in correspondence with Louise Berney, the secretary of the Manchester United Supporters Club in Dublin for weeks but we could never agree on a time or place and

thankfully, in July 2019, we finally agreed on a place to meet. She was brilliant, her quotes were exactly what I was looking for my piece and the sound quality was near perfect.

I met with Pat Proctor on 16<sup>th</sup> July 2019 to discuss issues of noise reduction, sound levels and the flow of the documentary and it was hugely beneficial. I finally consulted with Francesca on 17<sup>th</sup> July about similar issues and discussed the time limit (which with Louise had exceeded the 30-minute mark) and the difficult decision to remove Omar from the final cut.

I believed that the story would be better served if I removed Omar from the final cut mostly because he didn't provide me with the material I was looking for and by excluding him, I would eliminate some of that poor audio, reduce the runtime, improve the tone and structure of the final cut and end up with a gender-neutral cast. In the end, I stand by this decision with all due respect to Mr Omar Fansa.

And so after adding the necessary sound effects and music and with some added smoothing edits, the documentary was completed on July 27<sup>th</sup> 2019. The detailed findings from the interviews are discussed in the following chapter.

## **CHAPTER 5: CONCLUSION**

My main intention when I began producing this documentary was to come up with a piece that would unearth the reason as to why football fans love football.

In the research section of this thesis, it is outlined how the most common way to becoming a football fan is by the influence of family member. Among four of my interviewees, three (Leonardo, Louise and Majda) were essentially “born” into fandom; of these, two were actively influenced by their fathers (Louise and Leonardo) and one (Majda) was influenced by her two older brothers to an extent.

Additionally, I wanted to produce a documentary of universal appeal; a story that would attract even non-fans to have a listen, where they could connect to the human emotions of love, frustration, anger and joy displayed by the interviewees.

As I have outlined in my Research, I wanted to construct a story around the Emotional History Assessment Task outlined by McHugh (2014). And as such I aimed to ask questions and get replies that centred on universal emotions of Anger, Disgust, Fear, Happiness, Sadness and Surprise. In my opinion, five of the aforementioned emotions were expressed in this documentary.

- Nazeel Juvale

Nazeel was an interesting interviewee. Being Indian, I did not expect him to be as passionate as the equivalent South American or European fan because, in India, football (still) plays second fiddle to cricket by a country mile. However, he was very positive, detailed and enthusiastic throughout our conversation and his 20-plus years as a Barcelona fan was nothing to sneeze at.

As Dixon (2013) points out, ‘fans’ can also be formed by external factors. They can be moulded by their own path and social agents and not just because of their kin, including TV, computer games and friends/partners or just watching a celebrity player.

Nazeel, very much (like myself) falls into this category; while fans formed like this are arguably in the minority, they certainly cannot be ignored.

Nazeel was influenced by his peers and was drawn to the tactical aspect of football as well as being enamoured by the skills of the players on the pitch. Additionally, playing football video games with his brother certainly went some way in instilling the love for football at a young age.

*“So I have a twin brother and we were just playing some computer games (and) we got Championship Manager, so I picked Barcelona as a team to play...”. His brother picked Real Madrid and “from that point on, he became a Madrid fan and I became a Barcelona fan and that kinda helped us grow into the crazy fandom that we are today...”.*

When I asked him to describe his relationship with Barcelona, he eloquently replied:

*“It’s strange, I think for me, it’s my biggest passion in life. So, anytime I don’t have anything to think about, I’m thinking about Barca, it’s kind of the first thing that comes to my mind...so it feels like a full-time commitment in many ways.”*

What made this quote stick out for me is that Nazeel is married and despite that, he felt comfortable mentioning that football and specifically Barcelona was a “*commitment*” he was happy to make “*full time*”. It portrayed an aspect of fandom that I was familiar with but never truly explored. It leads me to believe that football is a guilt-free, permissible ‘*affair*’ for any individual to enjoy outside the covenant bonds of marriage.

- Majda Elharrek

As previously mentioned, Majda was a slight surprise for me as I hadn’t planned to interview her but I am glad I did as her quotes were humorous, entertaining and engaging.

Majda pointed out what she remembers growing up in Morocco:

*“For me, football is a lifestyle, it’s a passion. What I really remember from my childhood is watching a match with my family...because I’m coming from North Africa and... football is our game.”*

To an extent, she credits her two older football-loving brothers for influencing her passion for the game as *“they were fan(s) of Real Madrid and they were fan(s) of Raja (Club Athletic) of Casablanca which are the two teams that I love most”*.

Interestingly, she was the key to her husband developing a passion for football. As Dixon (2013) points out, people raised to dislike football can be persuaded by new interactions in daily life such as with friends or partners to become a fan.

Even more interesting is that she shares a football rivalry with her husband:

*“So, for the crazy thing...my husband is a Barcelona fan and I am a Real Madrid (fan) and we are surviving together!”*. She added how during *El Clasico* games, she catches the game at home and her husband watches it at the coffee shop because *“it’s impossible”* to watch it together!

Admittedly, I couldn’t resist a giggle at this admission and even though I have no experience being married, I imagine, this is an emotion that several married couples can relate to; to argue or be unable to agree on a given topic.

Additionally, when I asked her to defend football against naysayers, she mentioned how football is *“giving us some stress that is helping us to forget our daily stress!”* and she adds that *“life is not all about working and doing whatever we need to do, we need to have some fun”*. And that for her, *“football is something to distract (us)”*.

And herein lies the quandary, billions of people around the world seek solace in the arms of alcohol, music, film, travel, relationships and countless other things for catharsis and football offers that to over four billion people globally. In that sense, it is no different from the activities that non-fans engage in.

- Louise Berney

As soon as I finished my recording session with Louise, I knew that I had gold on my hands. She ticked so many boxes in terms of my documentary tone, structure and style. She was extremely interesting, funny and dramatic. Her devotion to her club was staggering and took

me aback but hardly surprising given that she's been following Manchester United for over 30 years.

Again, Louise was massively influenced by her dad's love for the sport and she *"literally was born supporting Manchester United!"*. She recalled how she was named after legendary United player Lou Macari instead of being named Michelle.

*"It (football) was always on...my dad, like myself now would go to all the United games and if you weren't there, it was on the Tele(vision)..."*

When I asked her to recollect her favourite footballing memory, she narrated a fabulous tale of her visit to the Champions League final match in Moscow, 2008. Prior to the game, she broke her leg and was forced to get around with crutches and a wheelchair. However, when Manchester United clinched the trophy with the final whistle, she mentioned how *"my crutches got thrown into the corner and me my good folk were jumping up and down on the chair!..."*.

The joy that Louise demonstrated here is not an isolated emotion; that feeling of boundless elation and inexpressible happiness is one that I believe we all can relate to. It is a feeling that manifests itself in countless situations outside football.

- Leonardo Blanco

Leo was arguably my best interviewee. I genuinely enjoyed listening to him narrate tales about his childhood, his family and his fond football memories. Leo too was influenced by his father. He mentioned how he had been supporting River Plate since he was born as he *"had no choice!"*.

*"...my dad was as passionate as me or maybe even more than me...and I would say I inherited the passion of football..."*

I can honestly say that no quote from Leo included in this documentary was bland or uninteresting but one line, in particular, touched me; when I asked him to describe football in a sentence, he said:

*“...you cannot really describe passion. When you love something, you don’t care about any difficulty.”*

People say that this game is a chaotic waste of time, money and energy but those accusations fall flat in the face of this statement.

Think about it — our friends, family, pets, colleagues often enrage us, they wrong us, they hurt us, but more often than not, we persevere with them, we choose to stand by them. Why? Because we *love* them. And that love triumphs over all the flaws, that love enables us to see the bigger picture. In my humble opinion, the same logic applies to this ‘Beautiful Game’.

While the sample size for this study was small, it did confirm my suspicions on how fans were created. One can assume that the most common step towards becoming a fan is by being “born” into it, being influenced by a passionate family member and this study confirms that assumption to be true. But it also highlights how in countries outside of Europe and South America, particularly the Indian subcontinent, the process of fandom (for the most part) follows a different route.

We see in Nazeel’s case how he began as a fan of cricket, before slowly transitioning towards football via the aforementioned factors. Perhaps, it can be argued then that in these regions, fandom is something that can be *chosen* rather than be born into.

The process of constructing this documentary left me on occasion drained and anxious but also extremely excited and energised to share this story with the world. I have worked hard to make sure this documentary would appeal to a variety of age and interest groups.

Given more runtime, I would’ve liked to explore detailed accounts of my interviewees’ childhoods, their relationship with their club and rivalries. I would have liked to have more interviewees as well.

There is further scope for investigation and documentary production. I believe it would be interesting to conduct a detailed audio portrait of a single devoted fan, and journey with them from their origins to the present day, their relationships, recollect fond and/or tragic memories and record moments of their daily match routines. This, in my opinion, could be the basis of a future media project or better yet a sports podcast.

There is no requirement to limit oneself to just football in pursuing further research or documentary pitches. While football is the most popular sport, it is but one of several that are followed worldwide. In Ireland for instance, Rugby, Hurling, Golf, Athletics, Cricket, Horse and Greyhound racing are just some of the sports actively followed. These provide a diverse foundation upon which to pursue future projects; fans from any one of these games could be interviewed for a story.

In my opinion, this documentary would be suitable primarily for broadcast on TalkSPORT radio network as it is the global audio partner of the Premier League, Champions League and more. According to Media.info (2019), talkSPORT received over 3m listeners per week in the 15+ adults' category. Additionally, each listener tuned in for around 6.6 hours per week. Newstalk and RTE's Doc on One are possible alternatives too. However, to comply with Copyright Law, the matchday commentary will have to be omitted and the soundtrack will have to be revised.

At the end of my journey, I am of the opinion that by the grace of God, the finished documentary is very close to the story I had originally envisioned. The quality of the voices, quotes, music and sound effects are very nearly in line with what I set out to achieve and I am genuinely pleased with the outcome of this project.

## CHAPTER SIX: APPENDICES

### (6.1) APPENDIX A

#### NARRATOR'S SCRIPT

SEGMENT	TIME MARKER	SCRIPT
Introduction Part 1	:04	Listen. Listen to the passion. The power. The strength. Listen to them. The people who follow football are not just crowd, they are the chorus.
Introduction Part 2	1:05	<p>In 2010, a 15-year-old Indian boy tuned in to watch his very first World Cup. During the tournament, a goalkeeper for the Spanish contingent by the name of Iker Casillas caught his eye with his astonishing reflex saves and agility. Even after the tournament ended, the young lad keen on the heels of this heroic goalkeeper was led to Real Madrid, a legendary Spanish club where Iker Casillas plied his trade. And so began the journey, of young lad falling in love with the club he would call his own.</p> <p>As you may have guessed, that young lad was me and in the nine years since that WC ended, my love for football has only grown. Wherever I've gone, I have seen my love and passion for football reflected in people from all walks of life. But it got me</p>

		<p>wondering? What motivates them to invest so much into this so-called Beautiful Game. What caused them to fall in love with this sport?</p> <p>And so this is the story of these fans. This is the Heart of the Football Disciple.</p>
Origin Stories	2:37	Leo hails from a country where the footprints of the game run very deep and as you'll soon discover, he loves his football
Origin Stories	3:26	Needless to say, they do things a little differently in South America.
Origin Stories	3:56	That's Nazeel Juvale, he's been a Barca fan for over 20 years.
Origin Stories	4:25	Even though Nazeel's football journey had a shaky start, one event set him right on course
Origin Stories	5:01	Majda Elharrek is a Madridista from Morocco. In her family, football was the cake that everybody wanted a piece of.
Origin Stories	5:52	She's one of the most hardcore football supporters that you'll ever meet.
Football Love & Fandom	6:32	There are several reasons for people to pick up this sport but most often, it is the influence of a passionate family member that causes children to follow suit. In Leo's case, it was his dad.
Football Love & Fandom	8:07	Similarly, for Louise, her dad's love for the sport rubbed off on her.

Football Love & Fandom	8:46	Now more than 30 years later, both Louise and her dad's mutual love for the game has spawned countless memories, laughs and trips.
Football Love & Fandom	9:29	For Nazeel, the game was an acquired love.
Football Love & Fandom	9:46	In addition to his friends, there were other reasons that drew him to the sport.
Football Love & Fandom	10:20	Just like Leo and Louise, Majda was born into a football culture.
Football Love & Fandom	11:07	Could it be that the love for this game runs deeper than we imagine?
Football Love & Fandom	11:23	But one thing is for sure.
Football Love & Fandom	11:32	And she's not alone on that thought.
Football Love & Fandom	11:44	Perhaps it's a cliché but following this sport is nothing short of full-time commitment.
Football Love & Fandom	12:13	Keeping tabs on your team is no easy task. That level of commitment requires time, money and energy.
Segue	13:26	Back in 14 <sup>th</sup> Century England, playing football was forbidden by law supposedly because of the chaos it caused. Several Monarchs tried in vain over 500 years to suppress the game and yet, here we are 700 years later with billions actively

		yearning for that very chaos that we once tried to suppress.
Relationships	14:23	Relationships are an important part of our lives and sometimes, just as in football, they can take an interesting turn.
Memories	15:46	We all have special memories in life which we love to revisit and reminisce over. When Nazeel embarked on a tour of Spain with his twin brother, things got interesting.
Memories	17:38	The love for River Plate runs deep in Leo's family and sometimes, that passion manifested itself in amazing ways.
Memories	18:48	For Majda, the chance to watch her team play live struck a chord with her.
Memories	19:22	Despite having watched Manchester United live thousands of times, the experience at Old Trafford continues to be both surreal and emotional for Louise.
Memories	19:58	But one particular game back in 2008 remains the most special
Memories	20:38	And so with a cast around her foot, a wheelchair and a pair of crutches to help her get around, Louise began her journey to Russia's capital.
Memories	21:26	Despite her pre-match jitters, she needn't have worried.

Emotions	22:06	Of course, there are certain times when the emotions just flow too strong and it gets the better of fans.
Emotions	23:15	Back in 2016- Barcelona overcame a 4-0 deficit against PSG in the Champions League by winning 6-1 in the return game. The result left a huge mark on Nazeel.
Emotions	24:12	Pay close attention to any football fan during a game and you'll discover that a goal is a great way to release all that pent up emotion and stress and when it does arrive, here's how you celebrate it.
Conclusion Part 1	25:11	But what is it exactly that makes this game so special?
Conclusion Part 1	25:37	Everyone needs a release — Music, films, food, travel, relationships or even work; everyone consumes one or more of these just to get away from everyday life and football slots neatly into that very bracket.
Conclusion Part 1	26:10	I asked Leo to describe football in a sentence.
Conclusion Part 1	26:44	And in the end,
Conclusion Part 1	26:48	His South American exuberance shone through.
Conclusion Part 1	26:59	On the other hand, Louise felt that football was far too complex to be described in just a sentence.

Conclusion Part 2	27:58	<p>I honestly believe that every human being has an innate desire to worship, adore or follow something or someone in their lives and for four billion people around the world, that something just so happens to be football.</p> <p>And speaking to these fans, I saw myself reflected in their thoughts, actions and words. Perhaps, that's the best thing about this game, that even though we're separated by innumerable factors, this game always gives us the chance to be one at heart. And that is the Heart of a Football Disciple.</p>
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(6.2) APPENDIX B

INTERVIEWEES' CORRESPONDENCE

- Request Message to Nazeel Juvale

Nazeel Juvale

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May 28th

 **Jeff Simon** 3:02 PM  
Hi Nazeel,

I'm a student journalist and I'm making a radio documentary titled 'The Heart of a Football Disciple'. As such, I am interviewing football fans from differing backgrounds to gain insight into why they love and follow football.

If you would be willing, I would love to interview you and get some of your thoughts on the matter as a Cule.

Looking forward to hearing from you.

 **Nazeel Juvale** 10:37 PM  
Hi sure happy to help!

What did you have in mind? I'm away next week during the Eid break but available after

- Request Message to Omar Fansa

As previously stated, Omar was first considered as the candidate to be interviewed and Majda Elharrek was a relatively surprising (last-minute) interviewee who accompanied him to the interview. Therefore, no correspondence with Majda exists.

## Omar Fansa



**Jeff Simon** 3:04 PM

Hi Omar,

I'm a student journalist and I'm making a radio documentary titled 'The Heart of a Football Disciple'. As such, I am interviewing football fans from differing backgrounds to gain insight into why they love and follow football.

If you would be willing, I would love to interview you and get some of your thoughts on the matter as a Madridista.

Looking forward to hearing from you.

May 30th



**Omar Fansa** 12:00 AM

Hi

Chat with me on what's app pls

0506519106

- Email to Louise Berney



**Jeff Simon** <jeffsimon458@gmail.com>

to louiseberneymusc@gmail.com ▾

Tue, Apr 30, 11:07 PM



Hello,

My name is Jeff Simon. I am a student journalist at Griffith College, Dublin. I am working on a radio documentary titled 'The Heart of a Football Disciple'.

The documentary aims to highlight how and why fans fall in love with football. As such, I would love to interview a devoted Reds follower at your supporters' club. I humbly request you to put me in touch with a knowledgeable and experienced supporter who I could interview for this piece.

My email is [jeffsimon458@gmail.com](mailto:jeffsimon458@gmail.com)

My contact number is +353 89 251 9623

Looking forward to your reply,

Kind Regards

Jeff Simon.

Sent from [Mail](#) for Windows 10



**Louise Berney**

Hi Jeff What do you need from us? Kind Regards

Wed, May 1, 8:39 PM



(6.3) APPENDIX C

SAMPLE INTERVIEW QUESTIONS

1. Can you describe what it was like growing up as a football fan in your house?
  
2. What does it feel like to be a fan of \_\_\_\_\_ club?
  
3. What the earliest football memory you can recall?
  
4. Can you describe the fondest memory you've experienced as a fan?
  
5. What's the craziest thing you've done or experienced?
  
6. What do you think makes football so special?
  
7. Can you describe football in a sentence?
  
8. What made you fall in love with football? What draws you to the game?

(6.4) APPENDIX D

DOCUMENTARY CONSENT FORMS

RADIO DOCUMENTARY CONSENT FORM

Production Date(s): 15-07-19

Program Title (working title): Heart of a football Disciple (the "Program")

Participant's Name: LOUISE BERNEY

Producer/Production Entity: Jeff Simon ("Producer")

Production Location: 36 Teacher's Club, Parnell Square, Dublin 1

I hereby authorize Producer to record and edit into the Programme and related materials my name, likeness, image, voice and participation in and performance on radio, documentary, film, tape or otherwise for use in the above Programme or parts thereof (the "Recordings"). I agree that the Programme may be edited and otherwise altered at the sole discretion of the Producer and used in whole or in part for any and all broadcasting, non-broadcasting, audio/visual, and/or exhibition purposes in any manner or media, in perpetuity, throughout the world.

Producer may use and authorize others to use all or parts of the Recordings. Producer, its successors and assigns shall own all right, title and interest, including copyright, in and to the Programme, including the Recordings, to be used and disposed of without limitation as Producer shall in its sole discretion determine.

Signature of Person Appearing: Louise Berney

Address: 36 Parnell Square, Teacher's Club

Date: 15-07-2019 Phone: 087-9442744

**RADIO DOCUMENTARY CONSENT FORM**

Production Date(s): 21-05-19

Program Title (working title): Heart of a Football Disciple (the "Program")

Participant's Name: LEONARDO BLANCO

Producer/Production Entity: Jeff Simon ("Producer")

Production Location: 8 Lanesborough Crescent, Finglas, Dublin 11

I hereby authorize Producer to record and edit into the Programme and related materials my name, likeness, image, voice and participation in and performance on radio, documentary, film, tape or otherwise for use in the above Programme or parts thereof (the "Recordings"). I agree that the Programme may be edited and otherwise altered at the sole discretion of the Producer and used in whole or in part for any and all broadcasting, non-broadcasting, audio/visual, and/or exhibition purposes in any manner or media, in perpetuity, throughout the world.

Producer may use and authorize others to use all or parts of the Recordings. Producer, its successors and assigns shall own all right, title and interest, including copyright, in and to the Programme, including the Recordings, to be used and disposed of without limitation as Producer shall in its sole discretion determine.

Signature of Person Appearing: 

Address: 8 Lanesborough Crescent, Finglas, Dublin 11

Date: 21-05-19 Phone: +353 089 447 3077

**RADIO DOCUMENTARY CONSENT FORM**

Production Date(s): 15-06-19

Program Title (working title): Head of a Football Disciple (the "Program")

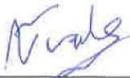
Participant's Name: Nazeel Juwale

Producer/Production Entity: Jeff Simon ("Producer")

Production Location: Emirates Golf Club, Dubai

I hereby authorize Producer to record and edit into the Programme and related materials my name, likeness, image, voice and participation in and performance on radio, documentary, film, tape or otherwise for use in the above Programme or parts thereof (the "Recordings"). I agree that the Programme may be edited and otherwise altered at the sole discretion of the Producer and used in whole or in part for any and all broadcasting, non-broadcasting, audio/visual, and/or exhibition purposes in any manner or media, in perpetuity, throughout the world.

Producer may use and authorize others to use all or parts of the Recordings. Producer, its successors and assigns shall own all right, title and interest, including copyright, in and to the Programme, including the Recordings, to be used and disposed of without limitation as Producer shall in its sole discretion determine.

Signature of Person Appearing: 

Address: Dubai Marina

Date: 15-06-19 Phone: 0551099609

**RADIO DOCUMENTARY CONSENT FORM**

Production Date(s): 18 - 06 - 19

Program Title (working title): Heart of a Football Disciple (the "Program")

Participant's Name: Majda Elharrak

Producer/Production Entity: Jeff Simon ("Producer")

Production Location: Al Barsha Mall, Dubai

I hereby authorize Producer to record and edit into the Programme and related materials my name, likeness, image, voice and participation in and performance on radio, documentary, film, tape or otherwise for use in the above Programme or parts thereof (the "Recordings"). I agree that the Programme may be edited and otherwise altered at the sole discretion of the Producer and used in whole or in part for any and all broadcasting, non-broadcasting, audio/visual, and/or exhibition purposes in any manner or media, in perpetuity, throughout the world.

Producer may use and authorize others to use all or parts of the Recordings. Producer, its successors and assigns shall own all right, title and interest, including copyright, in and to the Programme, including the Recordings, to be used and disposed of without limitation as Producer shall in its sole discretion determine.

Signature of Person Appearing: 

Address: \_\_\_\_\_

Date: 18/06/2019 Phone: 056 115 2445

## (6.5) APPENDIX E

### MUSIC PERMISSION

---

Waywell

Block

Report

Mark as unread



Me

1 day ago

Hi Harry,

I am a student at Griffith College, Dublin and I am making a radio documentary as part of my dissertation project and I would like to use your song 'Feather' as part of my soundtrack and I would like your permission to do so. This documentary is not for commercial purposes and will not be broadcast.

Thank you.



Waywell

22 hours ago

Sounds awesome, yeah feel free to use Feather. Good luck with it!



Me

19 hours ago

Thank you so much, wish you the same.

---



Jeff Simon <jeffsimon458@gmail.com>

12:43 PM (4 hours ago)



to jayjenmusic@gmail.com ▾

Hi Jayanth,

My name is Jeff Simon. I am a student at Griffith College, Dublin. I am producing a radio documentary as part of my dissertation to obtain my Master's degree. I would like to use your song 'Supreme' as part of soundtrack and I would like your permission to do so. The documentary is not for commercial purposes.

Kind regards,  
Jeff Simon

Sent from [Mail](#) for Windows 10



JayJen

4:57 PM (45 minutes ago)



to me ▾

Hey! Thank you so much for reaching out to me! Please feel free to go ahead in using my track!

Kind regards,  
JayJen

---

## (6.6) APPENDIX F

### MUSIC ACCREDITATION

#### **1. Supreme — JayJen Music**

Supreme by JayJen Music <https://soundcloud.com/jayjenmusic> Creative Commons — Attribution 3.0 Unported — CC BY 3.0 Free Download / Stream: <http://bit.ly/JayJenSupreme> Music promoted by Audio Library <https://youtu.be/nzaoPbvqDMI>

#### **2. Fog — Dizaro**

Fog by DIZARO <https://soundcloud.com/dizarofr> Creative Commons — Attribution-NoDerivs 3.0 Unported — CC BY-ND 3.0 Free Download / Stream: <http://bit.ly/Fog-DIZARO> Music promoted by Audio Library [https://youtu.be/lAfbjt\\_rmE8](https://youtu.be/lAfbjt_rmE8)

#### **3. Acoustic Folk Instrumental — Hyde Free Instrumentals**

Acoustic/Folk Instrumental by Hyde - Free Instrumentals <https://soundcloud.com/davidhydemusic> Creative Commons — Attribution 3.0 Unported — CC BY 3.0 <http://creativecommons.org/licenses/by/3.0/> Music promoted by Audio Library <https://youtu.be/YKdXVnaHfo8>

#### **4. Feather — Waywell**

Feather by Waywell <https://soundcloud.com/waywell> Creative Commons — Attribution-ShareAlike 3.0 Unported — CC BY-SA 3.0 Free Download / Stream: <http://bit.ly/feather> Music promoted by Audio Library <https://youtu.be/HpZfxlGucil>

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